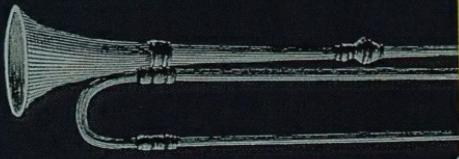


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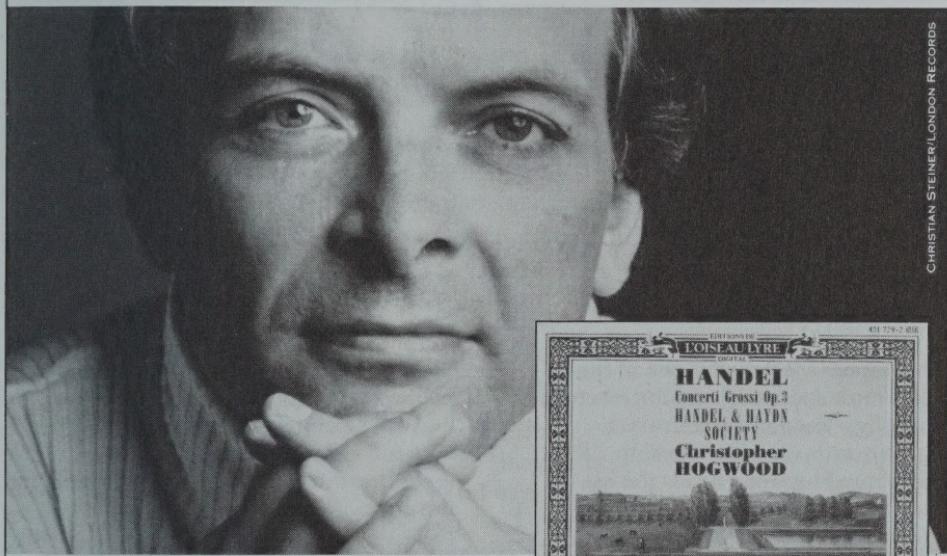
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CHRISTOPHER HOGWOOD
Artistic Director

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers."

In 1973 he founded The Academy of Ancient Music, the first contemporary British orchestra formed to play baroque and classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a large number of best-selling recordings to its credit. This season, under Mr. Hogwood's direction, the ensemble toured in the United States and will record Haydn's *The Creation* for London Records/L'Oiseau-Lyre.

In 1986 Mr. Hogwood assumed the position of artistic director of the Handel & Haydn Society. Since then the organization has experienced unprecedented growth. While continuing to perform its six-concert series at Symphony Hall, H&H's present concert offerings include a chamber series, a summer series and a North Shore series. H&H now records on the London Records/L'Oiseau-Lyre label and is actively touring with performances scheduled this season in Worcester, Bridgewater and New York City.

In addition to his duties with The Academy of Ancient Music and the

Handel & Haydn Society, Christopher Hogwood is also Director of Music for the St. Paul Chamber Orchestra, America's only full-time professional chamber orchestra. Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the SPCO's unique Artistic Commission. In February The St. Paul Chamber Orchestra will tour Europe under Mr. Hogwood's direction.

In great demand as a guest conductor, Mr. Hogwood works regularly with such American orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His European engagements have included triumphs in major music centers such as London, Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Last season, his debut with the Berlin Philharmonic earned him resounding critical acclaim.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/ L'Oiseau-Lyre. Mr. Hogwood's first recording with the Handel & Haydn Society for that label, Handel's Opus 3 Concerti Grossi, was released in the summer and has received critical acclaim in both Europe and the United States.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created Commander of the British Empire (C.B.E.) in 1989 for services to the arts.



Christopher Hogwood *Artistic Director*

ONE HUNDRED AND SEVENTY - FIFTH SEASON, 1989-90

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• • •

The Handel & Haydn Society was founded in Boston in 1815. A key figure in its founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-1792) in London.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. By the second half of the nineteenth century it had become a musical force to be reckoned with. Its well-trained amateur chorus of over 400 singers was unsurpassed, the professional musicians in its orchestra some of the best in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, a work it had introduced to America for the first time in its entirety in 1818.

With the appointment of Thomas Dunn as Artistic Director in 1967, the

Society gained new life: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra, greatly expanded its concert activities in and beyond the confines of Boston, initiated one of the largest in-school music programs in Massachusetts and received critical acclaim for its performances in New England, New York and Chicago, and for its recent recording of Handel's *Concerti Grossi*, Opus 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.

HANDEL & HAYDN SOCIETY



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Thursday, February 8 at 8:00 pm
Sunday, February 11 at 3:00 pm

S Y M P H O N Y H A L L , B O S T O N

· · · · ·

Christopher Hogwood *Conductor*

ROSSINI

Overture to *Elisabetta, regina d'Inghilterra*

BEETHOVEN

Symphony No. 2 in D, Op. 36

Adagio molto – Allegro con brio
Larghetto
Scherzo – Allegro
Allegro molto

I N T E R M I S S I O N

BEETHOVEN

Piano Concerto No. 5 in E Flat, Op. 73
“Emperor”

Allegro
Adagio un poco mosso
Rondo – Allegro

Melvyn Tan *fortepiano*

Mr. Tan plays a fortepiano built by R.J. Regier in 1984, patterned after instruments by Conrad Graf, Vienna, circa 1824. Its range is CC-f"; it has 78 notes, damper, moderator, bassoon, and due corde foot pedals. The case is made of walnut.

This concert is being recorded for broadcast on WBUR FM.

The use of cameras or tape recorders during Handel & Haydn Society concerts is prohibited.

On the cover: The H&H Jubilee poster, designed by Scott-Martin Kosofsky and Sue Ladr of Philidor Press. The poster is on sale at the H&H Boutique.

Gioachino Rossini (1792-1868)

Overture to *Elisabetta, regina d'Inghilterra* (*Elizabeth, Queen of England*), later to *The Barber of Seville*

Rossini was both remarkably fluent as a composer and notoriously lazy. He frequently recycled musical ideas between one work and another, especially if he thought he wouldn't be found out! In his day, operas were composed the way TV sitcoms are written today—fast, for a specific occasion and a specific group of performers. As little as a month might elapse from the signing of the contract for a new opera to opening night! Every possible means of streamlining the production was called for, and if Rossini had to write an opera in February for Naples and another one in October for Milan, he might be tempted to include some of the same music in both, since neither audience would ever be likely to hear the other work.

This is exactly what happened with an overture that Rossini composed in 1813 for La Scala. It was connected to the opera *Aureliano in Palmira*, which treated of imperial Roman history. The opera premiered in Milan on December 26. All through 1814 Rossini was composing for the Milanese audience, but as soon as he had a commission from Naples—in the fall of 1815—he re-used the overture to *Aureliano* as the overture to his new historical opera—now set in sixteenth-century England—*Elisabetta, regina d'Inghilterra*. Just a few months later he had to write a new opera for Rome. This was a comic opera, and, though it was not a great success at first, it has become far and away Rossini's best-known score, *The Barber of Seville*. Once again he used old music to introduce the evening's entertainment, the already twice-used overture from *Elisabetta*. This time it stuck.

Ludwig van Beethoven (1770-1827)

Symphony No. 2 in D, Op. 36

Few pieces of music can more directly disprove the old romantic notion that the emotional character of a composi-

sition reflects the inner moods of the composer while he was writing it than Beethoven's Second. During the summer of 1802 Beethoven lived for several months in Heiligenstadt, outside Vienna. His doctor had suggested that the rural quiet of the village might improve his failing hearing. But when no improvement was forthcoming, Beethoven fell into a suicidal despair. On October 6, 1802, he wrote a document now known as the Heiligenstadt Testament, a passionate outburst expressing his unhappiness. Then he sealed it up (it was discovered in his papers after his death, a quarter of a century later) and went on with the business of composing.

Despite this dark mood, the works sketched and completed at Heiligenstadt that summer—especially the Second Symphony—remained vigorous and energetic in the unmistakable early Beethoven manner. At the same time, the Second is a step forward on the path of The Nine, conquering wider territory than the First. His elemental materials—in the first Allegro little more than an arpeggiated tonic chord—grow to astonishing size. The full orchestra takes up the theme, fortissimo, and the simple D-major arpeggio rushes up to a strongly-accented C-natural, the first emphatic out-of-key note; as so often happens in Beethoven's music, that kind of event has important consequences later on. The intrusive C-natural comes into its own near the end of the movement, when the woodwinds suddenly insist on inserting it into the tonic chord, thus generating a vast coda, almost a new development section.

The slow movement is one of the most leisurely Beethoven ever wrote, deliciously pastoral throughout, with just momentary twinges of pain. The third movement—the very first Beethoven called a "scherzo"—is a hearty joke with whirlwind alternations of dialogues, and sudden shifts leading off to distant keys. The Trio plays similar games: the strings roar gruffly on F-sharp major, only to be reminded by the woodwinds that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale fuses wit with Beethoven's

newly-won breadth and grandeur. The pick-up that begins the principal theme—answered by a sullen growl in the bass—is designed for aural tricks. But the great moment appears at the end, when a quiet idea, almost unnoticed earlier, generates an enormous developmental coda with a whole new developmental section, in which the strings give a mighty fortissimo shake on C-natural, the note that had upset the course of the home tonic back in the first movement. The size of this extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt*, who wrote after the first performance: “Beethoven’s Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect.”

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 5 in E-flat,
Op.73, “Emperor”

Beethoven composed his last completed piano concerto in 1809, a difficult year filled with siege and bombardments. The French attacked Vienna on the night of May 11, and Beethoven’s apartment was in the line of fire. The composer took refuge in his brother’s cellar, spending a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family fled the city.

The nickname later given the concerto, the “Emperor,” takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar. But Beethoven never knew the nickname; its origin is still unknown. The concerto was successfully performed in Leipzig in 1810, but Beethoven withheld a Viennese performance for some three years, possibly hoping that his deafness might abate enough to allow him to take the solo part. When his pupil Carl Czerny finally played it in Vienna in 1812, it failed miserably. Most likely the audience, the “Society of Noble Ladies for Charity,” expected something altogether fluffier than this noble, brilliant, lengthy,

and demanding new piece.

Following the original treatment of the soloist’s relationship with the orchestra in the Fourth Concerto, the “Emperor” is something of a throwback to the virtuoso showpiece. Its elaborate bravura at the outset establishes the soloist’s independence at once, before the orchestra sets out the two principal themes in an enormous ritornello. As with the Second Symphony, an early harmonic surprise becomes a key to the overall shape: after the soloist has stated the principal material, he moves away from the home key for a version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the “normal” second key, B-flat. That surprise lingers in the ear through the entire movement.

At the end of the movement Beethoven forestalled the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: “Non si fa una Cadenza, ma s’attacca subito il seguente” (“Don’t play a cadenza, but attack the following immediately”). From this time on, he began to write cadenzas for his earlier concertos, too. Since he could no longer play them himself, he wanted to be sure that the cadenza was not an arbitrary intrusion into the musical fabric.

The slow movement appears in the seemingly distant key of B, which was the first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key—again, a surprising event from early in the first movement recurs to weld the last two movements into a whole, the hushed slow movement and the brilliant rondo that closes the concerto with musical fireworks.

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• • • •

JEFFREY RINK

Assistant Conductor

Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C., which he led until 1986. In February, 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society, prompting his move to Boston. His concerts with H&H have received

high praise from the *Boston Globe*, *New Yorker Magazine* and London's *Musical Times*, and he has conducted the Society on several occasions in Symphony Hall.

Mr. Rink has recently appeared as a Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquesta Sinfonica de Monterrey in Mexico.

In addition to working with H&H, he currently serves as Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.



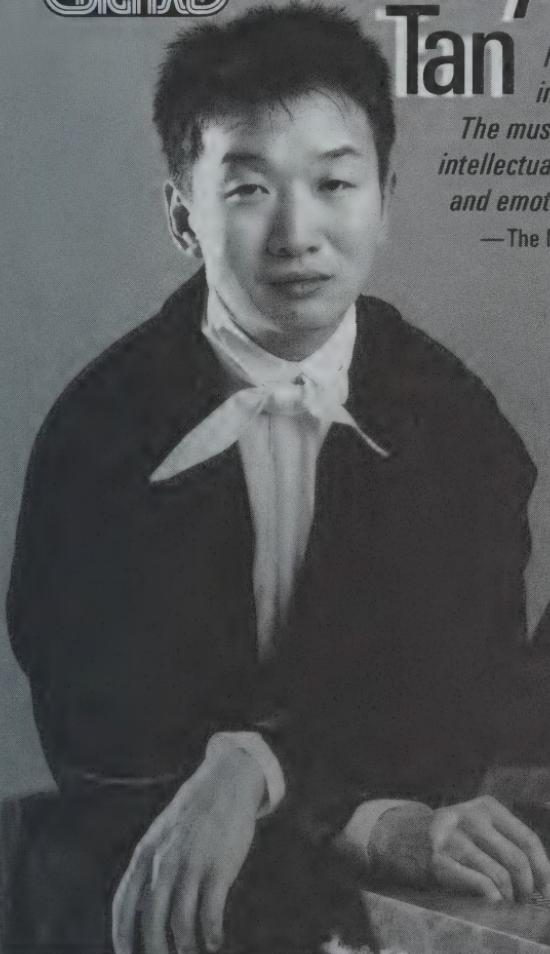
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Christopher Hogwood, conducting;
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Ainsley and Nico van der Meel, tenors;
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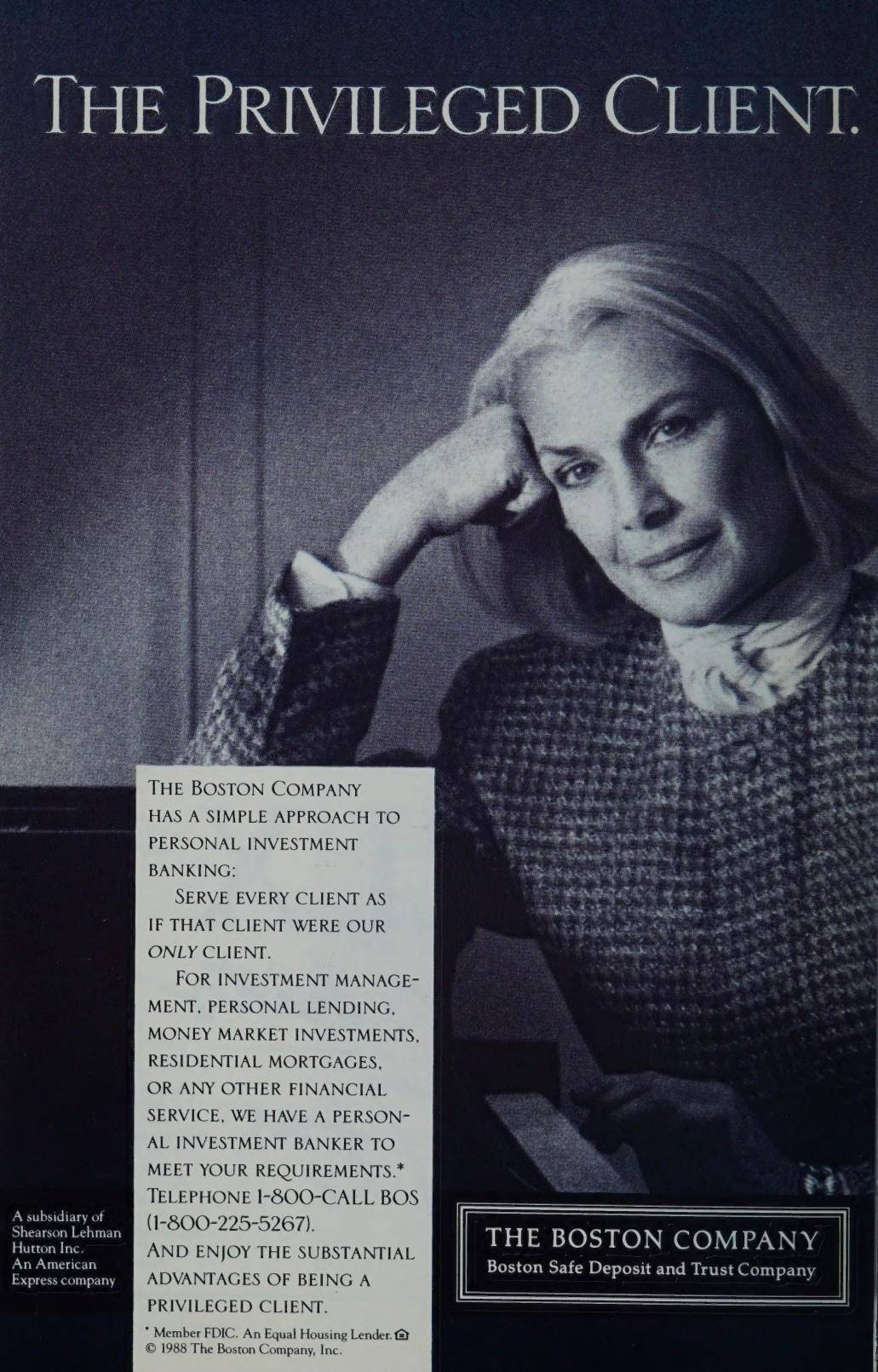
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